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thirty more little girls, dressed as Moccasin flowers, danced their dainty dance. There is a tradition connected with these dances. The little Indian maiden with her bow and arrow, unlike her sisters, goes into the forest to hunt, and perishes. Her poor mother, after searching the woods for many days, finds in the place where her daughter had died a lovely Moccasin flower, the State flower of Minnesota.

"The Coming of the Voyageurs" was shown in four fine tableaux: Radisson and Grosseillers trading furs with the Indians; the Discovery of St. Anthony Falls; Le Sueur giving guns to the Indians and Jonathan Carver's Treaty with the Indians. The Indian Mounds, situated on a high bluff overlooking the Mississippi River, were shown in the last scene of this act. This was the place of Indian burial and in this appropriate setting a group of Indian maidens performed the Grief Dance to the chanting of a mournful, minor wail.

An intermission at this point divided the early history, which was so closely connected with the Indians, from the more modern which commenced a few years before the Civil War.

The tears came to the eyes of many of the old settlers when in a series of tableaux the pioneer days were shown. The coming of the traders and immigrants was faithfully reproduced with the old-time dog trains, Red River ox-carts, and the prairie schooners, which carried so many brave and hopeful families into the new land.

Mrs. Harold Bend, the daughter of Captain Blakely, superintended the next act in which the landing of her father's boat, the "Dr. Franklin," was shown. The old costumes of 1849 were worn and the fright displayed by the Indians at the sound of the first steamboat whistle on the Mississippi gave a quaint touch of local color.

The social life of the early days was brought back to the minds of many people present by a fascinating scene at the home of General Sibley at Mendota, where in the gay throng many of the well-known settlers were impersonated.

To the delight of the audience two clever little chaps danced an Indian dance.

In the next act the soldiers marching to the Civil War filled every one with patriotic feeling which turned into sympathetic applause when the old veterans returned.

The day of the Indian has passed; that race once supreme in Minnesota has given place to its white successors. Dr. Eastman, a poetic figure, typified the "Last Indian" in the next act, "The Passing of the Indian." Alone in the forest he fell asleep and dreamed of the past and the spirits which he believed to dwell in the elements. These mystic spirits whirled out of the woods one by one, uniting in a graceful, esthetic dance. Then they faded away into the radiance of the coming dawn. The Indian awakened and sadly paddled away in his canoe.

The pageant closed with a gorgeous tableau of "Modern Minnesota," showing the arts and industries of the State.

The artistically conceived and beautifully executed drop-curtains used throughout the performance were painted by the students of the Art School under the direction of Mr. Edward Fournier and Prof. Lee Woodward Ziegler.

The pageant was a tremendous undertaking, but the interest, enthusiasm and talent that were put into it created an artistic, inspiring and finished production.

AN ARTISTIC FESTIVAL IN DETROIT

A festival celebrating the return of Spring in all lands and ages was given by the Fine Arts Society of Detroit, under the direction of members of the Detroit Society of Arts and Crafts, in May, with extraordinary success. Each tableau was preceded by appropriate descriptive music or reading, and illustrated a highly poetic idea. Those taking part were chosen for their fitness to suggest races or types, the human figure giving the scene relation to definite time and definite place. Through the use of light in a more natural and beautiful way than commonly and of special backgrounds a sense of perspective was imparted to the scenes.

In everything from the costumes to the least detail, essential significance was sought in order to produce vitality of illusion, for the aim was to suggest rather than to depict. As a result the tableaux, for once, stayed in their frames, and the spectators were given a glimpse into a new world of decorative effect.

Such pictures as "The Praise of Dionysius," "Druid Ceremony of Fire Lighting," "The Sun Worshiper," to mention only a few, transcended in visual suggestion the best of Elizabethan descriptive verse.

It is impossible to give in full a description of these tableaux, but one will serve as an example, "The Festival in Honor of Dionysius at Athens." In full sunshine a procession headed by the Priestess in a chariot was seen wending its way to the altar of the god. The Priestess, who had the look of one dedicated to high service, was robed in ivory white, richly bordered with gold, with a golden diadem and shimmering veil on her head, and bearing the sacred basket containing offerings of cakes, fruits and chaplet of flowers for the victim and a knife for the sacrifice. Dancing at her side and striking a large tambourine was a Bacchante in luscious rose color and dappled faun skin, her brow garlanded with clustering grapes. Following were the attendant maidens and youths, the former in shades of sunrise yellow with green trailing vines and the latter in glowing pomegranate color, both bearing gifts. Yet others were clad in terra-cotta and gold with short oriental cloaks, in royal purple, crimson and black; making as a whole an opulent picture, aglow with light, and suggesting the sense of gathering throngs.

In the "Cherry Blossom Festival" (another tableau) the figures seemed surrounded by clouds of soft pink blossoms, an effect obtained by superimposing over the plain colored gauzes one lightly painted with the flowering branches of the cherry tree.

The secret of the success, of course, lay almost wholly in the use of lights and in the backgrounds. For the latter a number of tarlatan curtains in different

colors and of varying thickness were used in different combinations, with back of all a curtain of black velvet (galatea cloth could be used as well), over which was hung throughout a curtain of orange tarlatan. Other colors used interchangeably were light yellow, deep and light pink, grass green, ultramarine blue, each by itself bright and crude, but used in combinations remarkably toneful and decorative.

The whole tendency in the modern drama is to make visual appeal. So it would seem that in this and previous other productions the Detroit Society of Arts and Crafts has demonstrated that the stage has not lost its capacity for expressing poetry, but presents one of the great ways of educating the eye of the ordinary man and woman to the true standard of art which it has been said "Can tell the truth obliquely."

THREE SUMMER EXHIBITIONS

The eighteenth annual exhibition of the Cincinnati Art Museum opened on May 20th and is still in progress. It comprises 247 works, a fair percentage of which have been contributed by artists living west of the Alleghanies. A few of the paintings shown have been lent by private collectors and art museums. For instance, Mrs. Charles Stillman Sperry has lent Sergeant Kendall's portrait of Rear-Admiral Sperry, and the Corcoran Gallery of Art has lent Edmund C. Tarbell's painting entitled "Josephine and Mercie." John W. Alexander is represented by his painting entitled "A Summer Day," shown first in the Pennsylvania Academy of the Fine Arts a year or so ago and this winter in Milwaukee, Madison and Denver. Childe Hassam shows three oil paintings and a group of fifteen drawings. William M. Chase exhibits "The Japanese Book," one of his most interesting figure paintings, and a still life. Walter MacEwen six genres, four of which are in water colors. There is a group of small bronzes, contributed by George Gray Barnard, Bela L. Pratt, Charles Grafly, Isadore Konti, Bessie